SKETCH of the PANTOMIME

ENTITLED

The PICTURE of PARIS.

[redacted]

Price SIXPENCE.

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THE

AIRS, DUETTS, and CHORUSSES,

ARRANGEMENT of SCENERY,

AND

SKETCH of the PANTOMIME,

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The Picture of Paris.

AS PERFORMED AT THE

THEATRE-ROYAL,

COVENT-GARDEN.

LONDON:

Printed for T. CADELL, in the Strand, 1790.

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Printed at the JOURNAL, No. 59, Strand.

AIRS, DUETTS, CHORUSSES, &c.

IN THE

PICTURE OF PARIS.

THE first Scene is a Marquis's Hall, in which the leading Characters are introduced.—Harlequin disguished as a Silversmith, accompanies a Painter and a Stone Carver to execute the decree of the National Assembly, respecting the disuse of armorial bearings, and the badges of nobility.—Columbine is the Marquis's daughter, his servant Grotesque, the Clown, and a Petit Maitre is the Lover whom the Marquis recommends.—Harlequin, as the Silversmith, produces one of the Assignats in payment

payment of the now uſeleſs Coronet, and the female Companion of Columbine ſings the following

AIR.——*Miſs Barnet.*

WOULD you know where gentle love
For a ſly concealment goes,
'Tis not to the turtle dove,
'Tis not to the breathing roſe;
But ſhould powerful beauty throw
Timid glance from fav'ring eye,
Should her cheeks with bluſhes glow,
Ah! ſuſpect the traitor nigh.

THE ſecond Scene is a faithful repreſentation of the celebrated Convent of the Jacobins, ſituated in Rue St. Honorie, part of which, according to an inſcription on the Gate, is converted by the National Guards into a Guard Houſe, or Rendezvous for the firſt Battalion of the Diviſion of St. Roch. The Buſineſs of this Scene exhibits the relaxed State of the auſterity which formerly characterized the religious Orders, and the unbridled licenciouſneſs of the Poiſſards.

THE

THE third Scene lies in the *Place de Greve*, and takes in the entire front of the *Hotel de Ville*; the fatal *Lanterne* appears at the corner, where the Poiſſards, about to ſacrifice a Victim, are diſſuaded from their ſanguinary purpoſe by a party of the National Guards, whoſe Leader adviſes them to have their proceedings ſanctioned by the authority of the Magiſtrates, and they all repair to the grand Municipality Chamber of the Hotel de Ville.

The Magiſtrates refuſing to paſs ſentence of death upon the object of the Poiſſards' ſavage reſentment, they propoſe to make the Magiſtrates themſelves the victims of their vengeance, but are fruſtrated by the ſucceſs of Columbine's compaſſionate entreaty with Harlequin to exert his transforming power on the occaſion, who converts the three Magiſtrates into emblematical Figures of *Juſtice*, *Mercy*, and *Truth*.

A Scene of a Street and Pariſian Public Houſe, is followed by

A perſpective View from Pont Royal of the celebrated New Bridge called Pont Louis Seize, which croſſes the River Seine from *Place Louis Quinze*, to the neighbourhood of the *Palais Bourbon*.

To

To a variety of local Character and manners diſplayed in this Scene, is added the following

SONG.——*Mr. Incledon,*

GREAT Britain is the nobleſt land
That e'er the world could boaſt,
Where freedom regulates command,
And her we love the moſt.

All join in Chorus.

The King, the Nation, and the Law we're ready to obey,
Then vive la Loi, and vive le Roi, and vive la Liberte!

The birds unſhackl'd rove the air,
The fiſhes ſwim the Sea,
No fetters e'er cou'd Britains bear,
Then why, my boys, ſhould we?

CHORUS.

The King, the Nation, and the Law, &c.

Tho' all the baſe in arms ſhou'd riſe
To rob us of the good,
Yet ev'ry effort we'd depiſe,
Their rage wou'd be withſtood.

Chorus.—The King, the Nation, &c

THIS is followed by a Street Scene, where an Iriſh Officer and his ſervant animadvert in dialogue upon the humours of the place, and fall in with a friend of the Captain's, who is come over with the fond hope of obtaining the object of his affection, through the operation of the decree which ſets all the Nuns at liberty.

SONG.——*Mr. Johnſtone.*

THE turban'd Turk who ſcorns the world,
May ſtrut about with his whiſkers curl'd;
Keep a hundred wives under lock and key,
For nobody elſe but himſelf to ſee;
Yet long may he pray with his Alcoran,
Before he can love like an Iriſhman.
Pat joins in. —————— Like an Iriſhman.
Before he can love like an Iriſhman.

II.

The gay Monſieur, a Slave no more,
The ſolemn Don, and the ſoft Signor,
The Dutch Mynheer, ſo full of pride,
The Ruſſian, Pruſſian, Swede beſide;
They all may do what'ver they can,
But they'll ne'er love like an Iriſhman.

Pat again. ——— Like an Iriſhman,
But they'll never love like an Iriſhman.

III.

The Finikin Fops themſelves beguile,
And think they pleaſe in a capital ſtile;
But let them aſk as they roll the ſtreet,
Of any young Virgin they happen to meet,
And I know ſhe'll ſay from behind her fan,
That there's none can love like an Iriſhman.

Pat again. ——— Like an Iriſhman,
That there's none can love like an Iriſhman.

A Repreſentation of the elegant Fountain which formerly ſtood at the corner of Rue le Noir,————and is now placed in the centre of the Market *des Innocens*, Changes to the front of the New Edifice built for the National Guards of that Diſtrict, on the ſide of the Market which faces Rue St. Dennis.

Amongſt the Characters in this Scene are a groupe of Savoyards, who play and ſing the following

SONG and CHORUS.——*Mr. Blanchard and Miſs Huntley.*

Father. Ve be de merry Savoyard,
Born on de Alpy Mountain's head,
But as we found de living hard,
Ve come to France to get de bread.

CHORUS.

De ſong and dance be our reward,
Ve be de merry Savoyard.

Girl. Ve be de merry Savoy Child,
By de want and hunger led;
Born on de Alpy Mountain wild,
Come to de France to get de bread.

CHORUS

CHORUS.

De ſong and dance be our reward,
Ve be de merry Savoyard.

A ſhort ſtreet leads to the inſide of a Coffee Room.

The buſineſs of which terminates in Harlequin's recovery of Columbine by fixing the attention of her Purſuers to a change in the Fireplace, over which Harelequin leaps in order to avoid being himſelf taken.

The next Scene exhibits the Paris reſidence of the Prince de Condè called the Palais Bourbon.—The view is taken from that Front which is toward *Rue de l' Univerſite.* The Coronet and Arms over the Centre of the great Entrance is (after the univerſal practice now adopted throughout France) ſtopped out with moulding clay.

Being in the route from the interior part of the City to the *Champ de Mars*, the conduct of the Scene naturally applies to the eagerneſs with which all ranks preſſed to aſſiſt at the the preparations

parations there, and it terminates by converting the Palais Bourbon into

A PILE OF ELEGANT RUINS.

Thence, from a Public Houſe in the Boulevards, the following Quartette is ſung by Mr. Blanchard, Mrs. Mountain, Miſs Huntley and Mr. Cubitt.

QUARTETTO.——*Mr. Blanchard, Mrs. Mountain, Miſs Huntley and Mr. Cubitt.*

Mount. 'Tis love dat makes de timid bold,
Blanch. De Miſer too, forget his gold,
Mount. Can ſoften de obdurate breaſt,
Blanch. And bid de Savoyard be bleſt,
Mount: 'Tis mighty love exalts mankind,
Blanch. 'Tis love exalts mankind,
Girl. Den let us unite
And praiſe vid delight
De ruler of ev'ry mind
Mount. 'Tis love diſpels de ſailor's vae
Ven down he finds de ſhip muſt go;
Blanch. He joys for vat he late deplor'd
To tink his Poll is not on board.
Mount. 'Tis mighty love exalts mankind,
Blanch. 'Tis love exalts mankind,
Girl. Den let us unite
And praiſe vid delight,
De Ruler of ev'ry mind.

CHORUS.

CHORUS.

'Tis love dat makes de timid bold,
De Miſer too forget his gold,
Can ſoften de obdurate breaſt,
And bid de Savoyard be bleſt.
'Tis mighty love exalts mankind:
'Tis love exalts mankind.

AND the Scene changes to the Champ de Mars, (including the Pavillion erected before the *Ecole Militaire*) in its ſtate of preparation for the reception of the King and Members of the National Aſſembly.

In the next Scene is ſung the following

GLEE.——*Incledon, Davis, Banniſter.*

WE be ſoldiers three
Pardonnez moi, je vous en prie,
Lately come forth the Low Country,
With never a penny of money.

Here

II.

Here, good fellow, I drink to thee,
Pardonnez moi, je vous in prie,
To all good fellows, wherever they be,
With never a penny of money.

III.

And he that will not pledge with me,
Pardonnez moi, je vous en prie,
Pays for the ſhot, whatever it be,
With never a penny of money.

IV.

Charge it again, boys, charge it again,
Pardonnez moi, je vous en pries,
And then we will go to our work like men.
With never a penny of money.

An exact view of a GRAND Aſſembly, with a repreſentation of the Members in debate, and the Viſitors in the ſeveral Galleries.

By virtue of Harlequin's mutable power, the whole becomes changed to

THE

THE TEMPLE OF CONCORD.

Where the Goddeſs is ſeated on her Throne, to receive the offerings of her attendant Votaries, and the following Air, Duett and Chorus are performed.

CHORUS

Of female voices to ſoft and ſweet muſic of only wind Inſtruments.

Silver lutes, and melting lays,
Tell in tender tones of praiſe,
That thy joys can never ceaſe,
Queen of Concord, Queen of peace!

DANCE.

DUETT---*For 2 female voices.*

Why ſeeks the gentle bird of love,
The ſhelter'd Stream, the whiſp'ring Grove?
Why pours the Nightingale her tune,
To the pale bluſhes of the Moon?
It is that night and concord join,
To make the peaceful Scene divine.
And then the tuneful, am'rous bird,
Is by its faithful Partner heard;

Their

Their tranſports, balmy breezes bleſs,
And paſſion glows with fond exceſs;
For ſacred night and concord join
To make the peaceful ſcene divine.

DANCE.

CHORUS, *(repeated—all female voices)*

Silver lutes, and melting lays,
Tell in tender tones of praiſe,
That thy joys can never ceaſe,
Queen of Concord, Queen of Peace.

INSIDE OF A CONVENT.

WHERE an interview takes place between the Lover before mentioned in the Scene with Captain O' Leary, and the Nun he was in ſearch of.

The Triumphal Arch erected at the entrance of the *Champe de Mars*, then admits in proceſſion, a ſelection of the ſeveral orders and deſcriptions of people, who aſſembled to aſſiſt at the ceremony of the grand Federation. During the Proceſſion, the following Glee, Airs and Choruſſes are performed.

GLEE, *Warrel, Mountain, Incledon, and Williamſon.*

WHEN ſacred freedom treads the plain,
The gen'rous virtues ſwell her train;
As round ſhe throws her radiant eye,
Deſpair, and hate, and envy fly,
Myrtle-wreaths her falchion bind,
She ſheaths the ſword for human kind.

AIR Mrs. MARTYR.—*(which ends with a Semi Chorus.)*

ONWARD come in wanton meaſure,
Frolic hope, and playful pleaſure,
Hope that ſpeaks the bliſs of wooing,
Paſſion bent on ſoft ſubduing,
Friendſhip, joy, and peace agree,
To be bleſt we muſt be free.

CHORUS.

Hark to the general voice,
Rejoice, rejoice, rejoice!
A brighter day ſucceeds at laſt,
Oppreſſion's heavy hour is paſt.

CHORUS.

CHORUS.

Then let us learn of Britain's favour'd land,
To greet with loyal love a due command;
From virtuous rule, her boundleſs bleſſings ſpring,
Her laws are honor'd, and ador'd her King.

Banniſter.

Hence, Slavery afar!
Controul thy baleful Star,
That fiercely glares in the red ſphere.
Drop not from venom'd breath,
A horror worſe than death,
Nor ſhed again thy influence here.

Incledon.

No longer ſhall war, and tyrannical ſway,
From the face of delight, tear the bloſſoms away,
For the ſtorms of contention, ambition's fell rage,
Thy magic, O freedom! has power to aſſuage.

CHORUS.

Hark to the general voice!
Rejoice, rejoice, rejoice!
A brighter day ſucceeds at laſt,
Oppreſſion's heavy hour is paſt.

(March on.)

Then let us learn of Briton's favour'd land,
To greet with loyal love a due command,
From virtuous rule, her boundleſs bleſſings ſpring,
Her laws are honour'd, and ador'd her king.

Among the various deſcriptions of Characters which form the Proceſſion are,

The provincial Deputies each bearing the Oriflamme, or Standard preſented by the *Garde Nationale* of the City of Paris.

The Choriſters of *l'Egliſe Notre Dame*, of the Royal Choir, and a ſelection of the moſt admired voices appointed to aſſiſt on this occaſion in the performance of the Grand Maſs, and celebrate the honours of the Fete.

Separate detachments of the Paris Guard of the ſeveral Diſtricts, each Detachment headed by its particular diſtinguiſhing Banner.

The Biſhop of A. — who preſided at the ceremony of conſecrating the Banners habited in his pontificals, preceded by incenſe bearers, and a train of Vicars-general carrying the ſacred books, and ſupported by a body of the Clergy in their canonicals.

The

The Citizens of Paris, who were choſen Electors in the year 1789.

A ſelection of the Kings Body guard, called the *Gens d'Arms.*

The Citizens of Paris, choſen by the ſeveral diſtricts, to do the honours of the Fête, accompanied by their Preſidents, and ſupported by a *Garde d'honeur.*

The Proviſionary Adminiſtrators of the City of Paris, preceding

The MAYOR,

The Members of the National Aſſembly, attended by their Gentlemen Uſhers, and

The PRESIDEFT.

A Street adjoining to the Champ de Mars leads to

A Perſpective view of the *Champ de Mars* (taken from the Heights of Chaillot, which is the elegant Village oppoſite, and juſt acroſs the River Seine, its altitude, and vicinity affording a compleat ſurvey of the whole Scene of action.)

The

The time is ſuppoſed to be immediately preceeding the King's taking the Fœderation Oath, and when the performance of the awful ceremony was ecclebrated by the general acclamations of the people, and the diſcharge of the Artillery.

From thence the people crowded to the celebrated Fete given by the National Guards of Paris to the provincial Deputies and the Public, upon the decorated and illuminated Platform of the Baſtile, which they chriſtened the Gallic Temple of Liberty.

The Piece concludes with the following Chorus and Finale.

CHORUS.

Hark to the general voice!
Rejoice, rejoice, rejoice!
A brighter day ſucceeds at laſt,
Oppreſſion's heavy hour is paſt.

FINALE.

Then let us learn of Britain's favour'd land,
To greet with loyal love a due command,
From virtuous rule, her boundleſs bleſſings ſpring,
Her laws are honour'd, and ador'd her king.

THE END.